

KERAMIC STUDIO

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SYRACUSE, NEW YORK

March 1920



It is most gratifying, when *Keramic Studio* has made a supreme effort, to find that it has been appreciated. While, as a matter of course, we expect that there always will be one or two disgruntled ones, whenever a change is made, we also hope that the majority will be pleased, and so, in enlarging the field of design in *Keramic Studio*, we are particularly happy to find so many who have expressed themselves as delighted with the change.

Students as well as teachers, while we expect always to keep ceramics especially in mind, we feel that the ceramic worker needs to broaden her knowledge and appreciation of other arts and crafts, which knowledge will react on ceramics and make them more worthy of a high place among the decorative arts. Moreover, in this day and age, it is growing to be increasingly necessary to have everything in harmony, so that to have a dining room which is really a "work of art," one should be able to design linens, porcelain, glass, silver, furniture, wall coverings, window hangings, rugs and even gowns in keeping. To know how these various things are made gives an added zest to house and home making, and the introduction of other crafts into the ceramic clubs would serve to keep up interest and bring larger crowds to exhibitions.

Two letters lately received bear directly on this point, and as illustrations are printed below:

Oklahoma City, Jan. 26, 1920.

Our Club wishes you to know of the efforts to renew ceramic arts in Oklahoma City, although we have been organized only a short time and have many difficulties to overcome, we hope for success.

We call our organization the "Ceramic Club" and have the first Wednesday of each month for study and instructions under Mrs. Alex. Peltier, and on the fourth Thursday of each month, our business meetings and a display of our newest work, also we are members of the City Federation of Clubs.

We had a very nice display of enamels on Satsuma and glass at last September State Fair, a number of our members taking several ribbons, and now we are working for a still larger display this fall. Another feature will be an Easter display at a member's home, open to the public.

Our president is Mrs. Alex. Peltier; vice-president, Mrs. G. Q. Campbell; Secretary, Mrs. J. B. McCall; treasurer, Mrs. Ida Seahaver; and corresponding secretary, Mrs. J. W. Furray.

Keramic Studio is much help and pleasure and is always impatiently looked for each month.

Mrs. J. W. Furray.

Des Moines, Ia., Feb. 3, 1920.

May I add my congratulations to hundreds of others that must be pouring in at this time. In making *Keramic Studio* a Magazine of general design, you are fitting it to fill an important place in the life, not only of china decorators, but of every homemaker and lover of the beautiful.

The need you have felt to broaden the field covered by your Magazine is exactly the need of a great many of our Ceramic Leagues today. I have often wondered why we have been unable to hold the interest of our members and recently decided to try an experiment. When League meeting day came, I asked each member to bring to my home something she had made, putting no restrictions on the variety

or number of articles to be exhibited. Even though our Club is a small one, the collection was splendid. There was bead work, lustre, batik, water colors, needlework, beautiful paper flowers, pen and ink drawings and enameled wood.

This would tend to explain the lack of interest in a subject grown old to a great majority of workers. If we are to progress we must broaden our field of endeavor.

Personally I am much interested in enameled furniture and am eagerly anticipating your number dealing with this subject.

With sincere wishes, etc.,

Mrs. R. U. Wilkinson.

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We are glad indeed to see that interest in ceramics is reviving from the war depression, and we feel that the good work would go on with greater enthusiasm and financial success if artistic accessories were added, such as already mentioned. We would be glad to hear from other clubs on this subject, as their suggestions would be mutually helpful. We would remind the clubs that we are always glad to publish news of their doings and photographs of their exhibition work, but would ask that they send us clear photos, with not too many objects in a group.

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We would like to direct especial attention to the illustrated article in this issue by Miss Boas, director of Fine Arts in the Horace Mann School, which is one of our leading high schools to which teachers from all parts of the country come to observe modern educational procedure. Miss Boas has promised other contributions which we feel will be invaluable both to students and teachers of art in high schools and elsewhere. Photographs mentioned in her list will be published in *Keramic Studio* from time to time.

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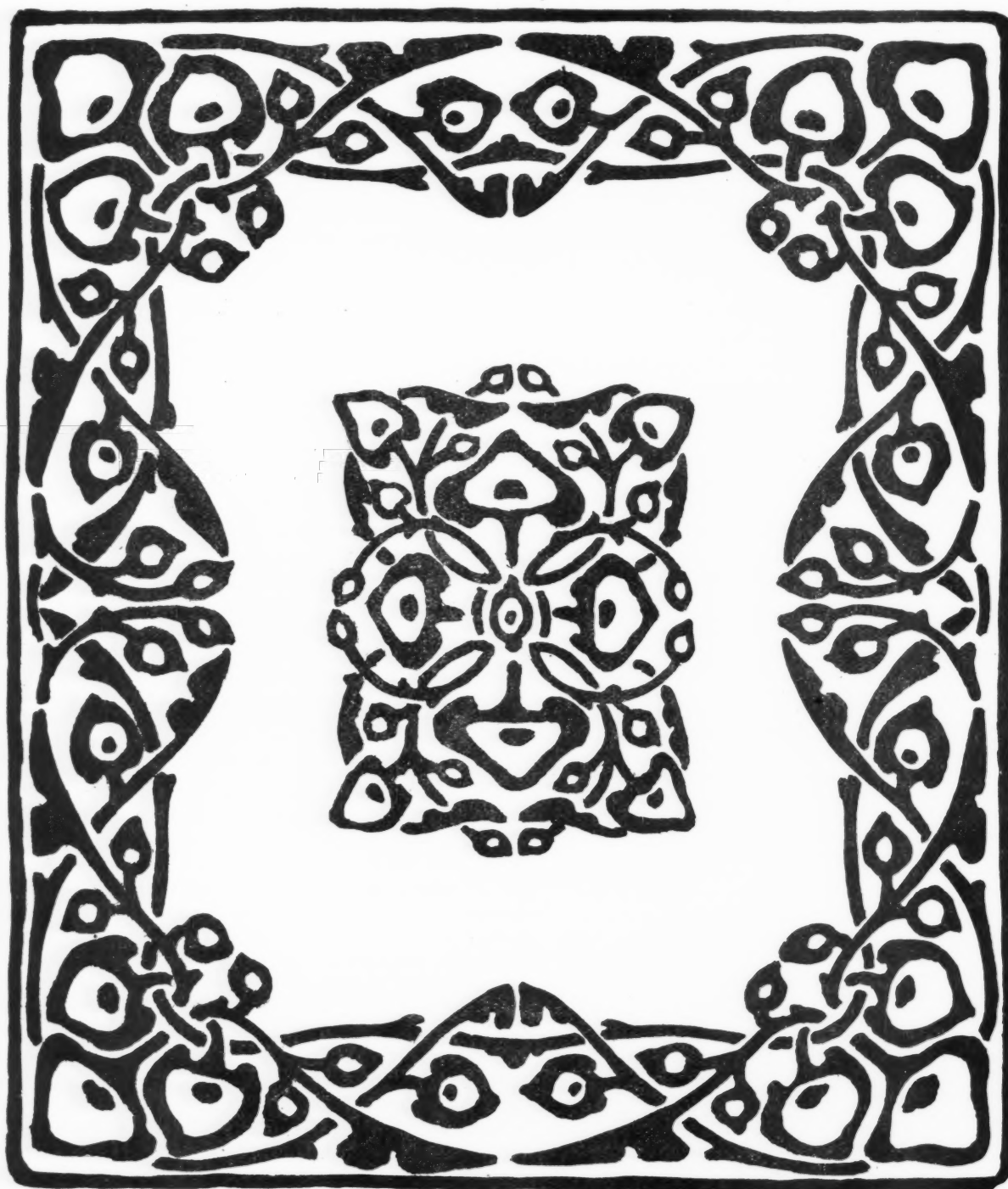
We have mentioned before the possibilities in the use of our State Fairs as a means of making artistic exhibits. There is no reason why something really worth while could not be done along this line; in fact it is done every year at the Minnesota State Fair and perhaps in other States. The managers of State Fairs without doubt will be glad not only to furnish free of charge rooms for exhibits but to put up booths for their proper showing.

A good plan in this direction would be to have a sort of Crafts village. The walls of a good size building could be divided into booths large enough to hold, beside the cases of exhibits, a sort of miniature workshop, in which the public could see the work in the making. For instance: Booth No. 1, a potter working at the wheel, or carving or hand building or glazing; the exhibits of pottery arranged attractively and some person, who understands the work, in attendance to explain the processes and the finished work and to attend to sales. Booth No. 2 a china decorator at work, with exhibits, etc. No. 3, table linens, etc., with some one at work and some one to explain. No. 4 hand made and decorated furniture in the process of making etc. No. 6 handwrought silver. No. 7, fabrics, batik, tied and dyed work, embroidery, etc. And so on with all the crafts that could be gathered together. Then in the center of the room might be a platform surrounded with chairs and each day

at certain hours lectures on the various crafts by as good speakers as could be secured.

If a gallery could be obtained for an exhibit of really good paintings and some one to go from picture to picture and explain the fine points to the crowd, the exhibit could be made a really educational feature. It would at the same time be a good advertisement of the crafts and crafts

workers, and, by a judicious handling of the press, the exhibit could be made a financial success as well. Possibly a slight admission fee might be asked for expenses of installing exhibits. Other suggestions in connection with such a plan will no doubt occur to those interested. We give it for what it is worth.

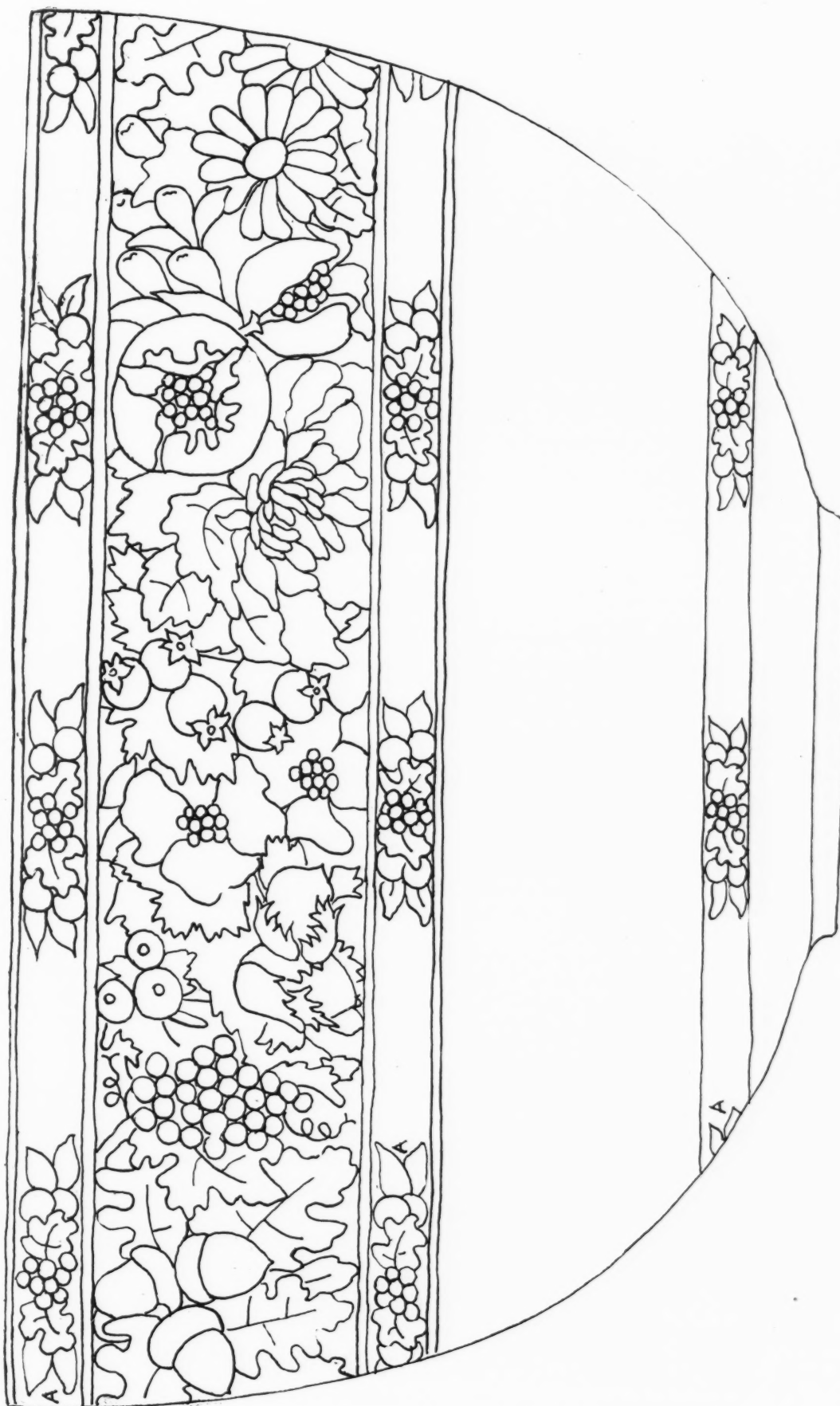


DESIGN FOR PILLOW COVER—ALBERT W. HECKMAN

THIS design should be enlarged and stencilled on pillow cover. See the color treatment of pillow case design in November, 1919 *Keramic Studio*.

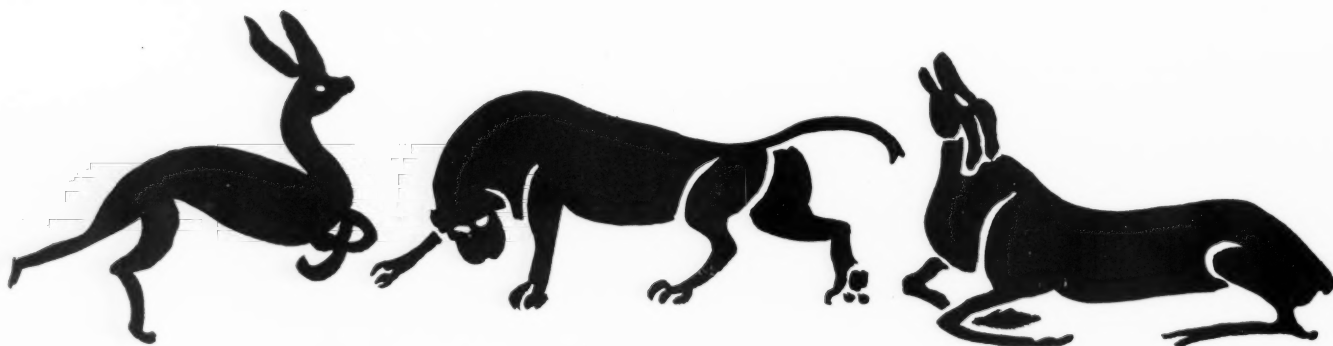
Embroidery could be used to carry out the design. In

bright colors on natural linen it is very effective. Use Blue Green, Yellow Green and Black for the stems and Vermilion, Orange and Yellow in the flower forms and buds.



FRUIT BOWL—MABEL C. DIBBLE

(Treatment page 192)



SPANISH

TILE WITH ANIMAL MOTIF

Belle Boas

IN the first year senior high school at Horace Mann School, one of the problems in the Fine Arts Department is the designing and the making of a clay tile. Each year different motifs are used, among which are imaginary flowers, sea gardens, variations of Indian and Persian motifs and animals.

Animals have played a great part in art since the earliest times. Beginning undoubtedly with a religious significance, they have continued throughout the ages in all forms of design, mainly because of the joy that most of us take in them. Their shapes and colors have infinite variations, and their actions afford constant change. Probably no other form of natural object offers so great a stimulus to the creation of beauty. Plants give opportunity for color and delightful arrangements of masses, but they lack the spontaneity and gayety of animals. The same is true of minerals which are interesting in form but lack emotional appeal.

Animals, being both loved and feared, naturally held the interest of primitive people. Evidences of this are universal. The famous cave drawings in France, the serpent carvings of the Maya Indians, the alligator motif so common to New Guinea, the puma, bird and fish of the ancient Peruvians, and countless other instances, show conclusively the interest taken by primitive people in animals. The same holds true of later civilizations. In the Coptic textiles, birds and rabbits were commonly used, and in the textiles of Asia Minor one of the most popular motifs was a medallion with a balanced arrangement of birds. Who does not know of

the dragon in Chinese art? The Persian embroideries and carpets are full of the gayest of birds and beasts arranged with perfect harmony. The tapestries of the middle ages owe much of their charm to the rabbits and deer which scurry along through the plant forms.

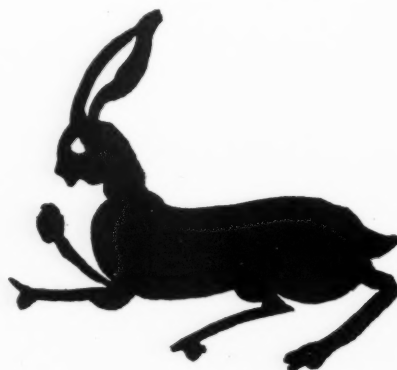
Children are intensely pleased with animals because of their constant liveliness, so that great interest is aroused when animals are used in design. The action is so varied that great liberty can be taken with the animals to make them fill a given space. In the city children are generously acquainted with cats, dogs, horses, and park squirrels, as well as a number of birds, and if a Zoo is accessible, they may know some of the wild animals also. In smaller towns and in rural districts children have, of course, a closer familiarity with many domestic animals and some of the more common wild ones. If, however, in the city or small town there are children who have no acquaintance with animals they can become familiar with them through pictures.

If one lives in a city that has a museum, original objects in which animals have been used in design may be studied, otherwise photographs of them may be used, or illustrations by men like Charles Livingston Bull, Carlon Mooreparke and Paul Bransom. These men use animals in a fine way and their work is well worth adding to one's collection.

When it was decided that the motif to be used for this tile problem was to be animals it was also decided that careful preliminary drawings should be made of the animal the student wished to use, in order that some definite conceptions of its form might be had. We used photographs of the Durer rabbit and squirrels, the Rembrandt elephant, the Barye bronzes and Japanese prints of various animals.



RUSSIAN



PERSIAN



RHODIAN



IPONTHEA MOFFAT



AMY DOSH



ELEANOR BELTZ



MILDRED TAYLOR



ROSAMOND STICKLES

In making our drawings from these things the aim was simplicity, directness and interesting line quality, and the results were more than satisfactory.

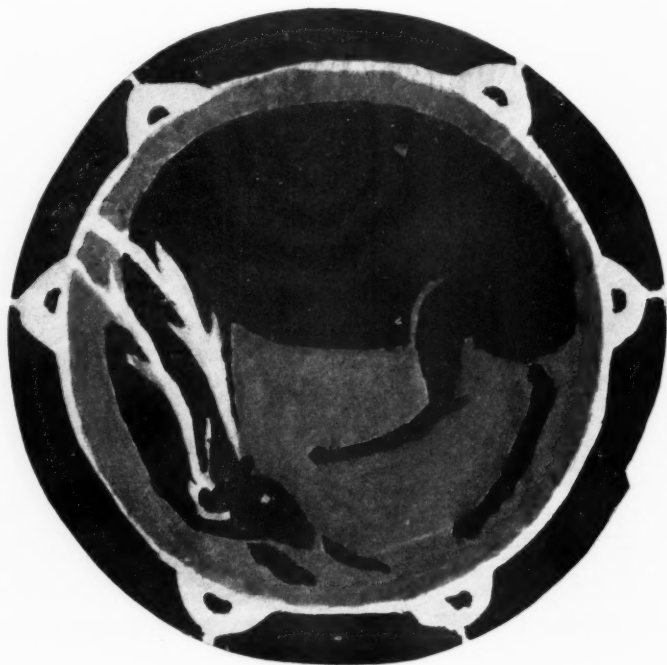
Having the good fortune to live in a city which has several museums, we made a trip to one, the Metropolitan Museum of Fine Art, to study its wonderful collections and to see how animals had been used in design. This we found was a very different matter from representative drawing—as different as the picture writing of the Indians from their pottery designs. Many sketches were made by the students in an attempt to discover how the animals filled the given spaces in a beautiful way, how large and small masses were used, and what gave unity to a design and how the motif

achieved its notable action and vitality. The students studied animals not as understood by one designer only, but by many, among whom were Persian, Indian and Scandinavian designers of rugs, pottery, embroidery and wood carvings. The methods and the mediums of these artisans differed, but the principles were the same. In making the sketches from Oriental rugs, Coptic textiles, Rhodian plates, Mexican majolica and other things the students found that they could fill several notebooks with animal designs from any one branch of these things alone. The motifs were fantastic, strange, never by any chance dull and uninteresting, but always lively in action and powerful in line.

Comparatively few schools have the access to museums



CONSTANCE GUERBACH



CONSTANCE GUERBACH

that we have, but anyone can secure a collection of photographs and handbooks from the Metropolitan Museum of Fine Arts, New York City, for small sums, postcards being as low in price as five cents. One of the most helpful handbooks is the one on Mexican Majolica, which costs twenty-five cents. This book is also full of plant forms. The following is a list of photographs and postcards which we found to be helpful:

Photographs—Forty Cents		Post Cards—Five Cents	
Persian Plate	12963	Network: Laces—Italian XVI Cen.	2733
Dish	3636	Textile—German XVI Cen.	6338
Bowl—Syro Egyptian	7625	Brocade—Italian XII Cen.	2417
Textile—Byzantine	13671	Brocade—Persian XVI Cen.	32467
Textile—Italian	14197	Brocade—Spanish XVI Cen.	10071
Textile—Italian	43150	Brocade—Syro-Egyptian	1300-3960
Textile—Italian	14186	Textile—Coptic V Cen.	2701
Textile—Italian	13690	Mortuary Figure—Camel	
Embroidery—Turkish	3831	Chinese, Han Dynasty	9660
Embroidery—Turkish	3832	Bowl—Syro-Egyptian XIII Cen.	5925
Carpet—Persian	7502		



HAZEL BEORMAN

The first consideration of our tile design was its size which was limited to no more than eight and one-half inches and no less than six inches. In squares, rectangles and circles, with charcoal as a medium, the space was filled with the desired animal. As always, the difficulty was to keep pupils from being so absorbed in the shape and drawing

that big masses were neglected. An attempt was made to create a dominating part, usually the animal, by making it large and interesting, and surrounding it with smaller masses. Rhythm was emphasized, since it is one of the essential qualities of the museum examples.

When finished, rice paper was laid over the drawing and a tracing made with brush and India ink. Each design was carried out in two, and then three values, black, grey and white. The best scheme was chosen to be put in colors, the values of which have the same relation to each other that the black and white ones have. Complementary colors, such as red and blue green, or blue and orange, were used in some and in others neighboring schemes were used, as in the tile design with the cream white horse, which has blue, green and yellow.

This problem is one which any high school teacher can use with profit, whether the actual tiles are made from the designs or not, for it brings out all the principles of good design, the need for a main mass, for rhythmic lines and for thoughtful regard for background spaces. Introduction of the work of master craftsmen can be made through the use of museum photographs. Color theories can be reviewed and applied. As an opportunity for the practical expression of the knowledge and appreciation gained in the working out of this problem into something tangible and beautiful, the selection of the animal, as a motif, is fortunate indeed, for it quickens the interest of the student which is naturally disposed at the start.

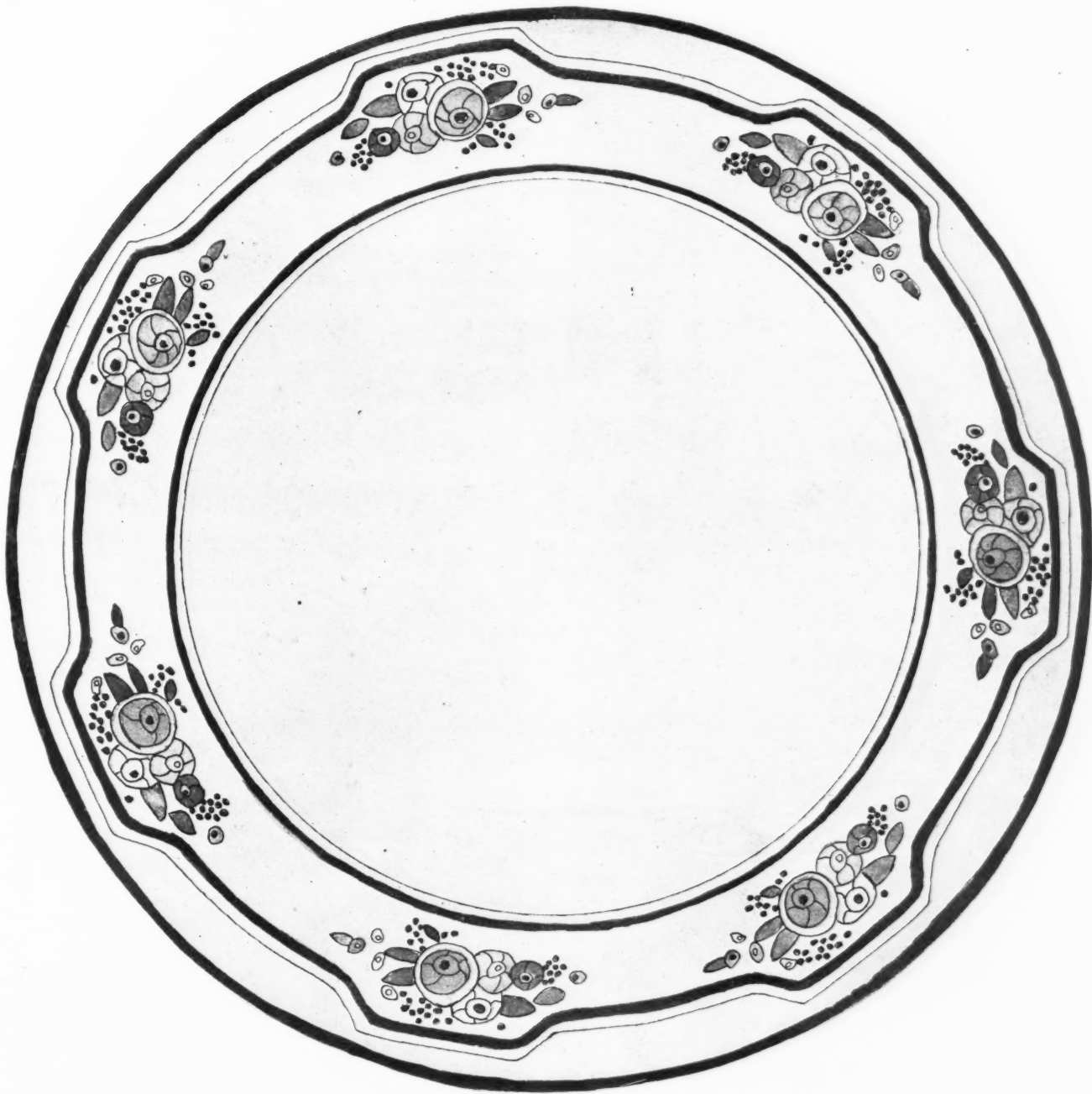


THISTLES

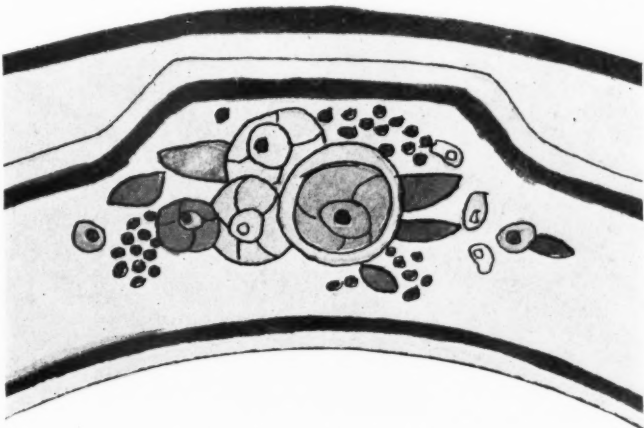


HYACINTH—ALBERT W. HECKMAN

This design is to be carried out in colors for dusting. Outline is Grey, fire and dust in leaves and stems with Water Green No. 1 and Water Green No. 2. The flowers are Dark Blue for dusting and touches of Purple Black in the spots. The background is Glaze for Blue.

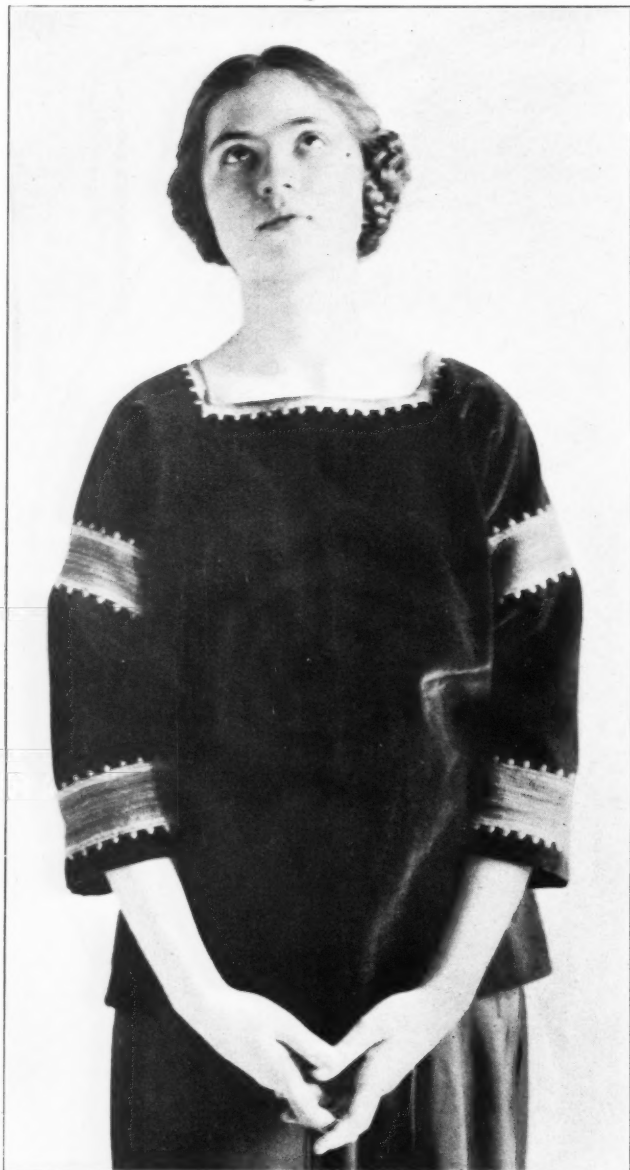


DESIGN FOR SANDWICH TRAY—M. MATHESON



Full size Section Sandwich Tray

BANDS in Green Gold. Leaves in Florentine Green. For the fruit motif, in the original design, the details were treated in Cameo, Yellow for Dusting, Mode and Glaze for Blue. As it is difficult to describe exactly to what detail these colors are easily applied students should use their own judgment and taste.



No. 8

DESIGNING STUDIO AND HOME GOWNS

"PICKUP WORK"

(Continued)

WHEN it happens that one has not enough of some material, perhaps a remnant, or perhaps a part of some worn out gown particularly dear to the heart, combinations can be made very effectively with other materials by using judgment in proportioning the main part with the part used as decoration. Too strong contrasts should be avoided or the garment will look patchy. Another shade of the same color should not be too much darker or lighter, but sufficiently different to show that the combination is intentional and not a failure to match. A harmonizing or contrasting color should not also vary too much in depth of tone or the attention is drawn too much to the "trimmings" and the garment lacks unity.

In illustrations 1 and 2 is shown a smock of a soft golden buff made from pieces left from a finished gown. Some remaining narrow strips were first faggotted on to the main part to make it long enough. Then as the piece was also

too narrow, a border of a particularly harmonizing shade of light brown was faggotted across the ends and up the sides under the arms. In the same way the sleeves were lengthened and the neck filled in. The faggotting was done with a deeper shade of buff. The garment was then finished with the cross stitch edge of turquoise green and braids of the same green, Yale blue and purple. Buttons to match were made by covering crochet buttons with the embroidery floss as indicated in the former article. A charming garment is the result, and no one would imagine it was not intentional, the added strips being proportioned to the contrasting border so as to make a part of the design.

Illustration No. 3 shows an entire dress made from this same pattern. The material is a Japanese crepe of coral red with a cross thread of white, giving the effect of a deep pink. The belt and borders are of the same peculiar shade of brown but the embroidery being carried across the border on to the dress, no one notices that the resulting color effect is due to anything but the border embroidery. The faggotting is of a deep old rose, the braids are of a vivid green, bordering on turquoise, Yale blue and black. The design is embroidered in lines of black, deep turquoise blue and deep gold. There are also touches of violet and canary yellow in the main part of the border. The color scheme sounds a bit wild, but the effect, strangely enough, is rather quiet. The skirt is faggotted on to the waist as two full widths were necessary, the skirt was firmly gath-



No. 9.

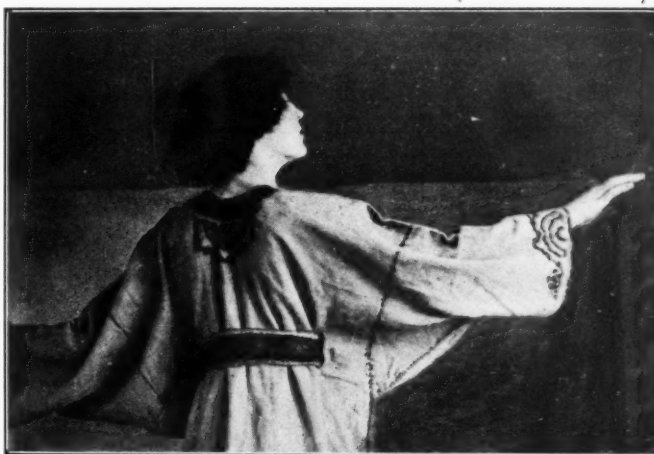


No. 3

ered before faggotting. The belt covers the line. The buttons are made of sandal wood beads very nearly the shade of the brown borders.

In illustrations Nos. 4 and 5 we have a gown made of a soft brown crepe slightly warmer and darker than sandal wood. The pattern in this differs slightly from the gowns already described but is of the same order, the working drawing will be found in cut No. 1. The borders and belt are of black satin, the braids are black, blue and purple, the embroidered design in orange, blue, old rose, green, black and purple, black running through to harmonize the colors. This is the gown referred to in the first article, which cost \$3 excepting the satin which was a left over, and which could have been sold for \$100 at Christmas time had the owner wished to part with it. The faggotting is of the old rose and the embroidery, of course, solid.

In cut No. 3 is shown another variation of the original



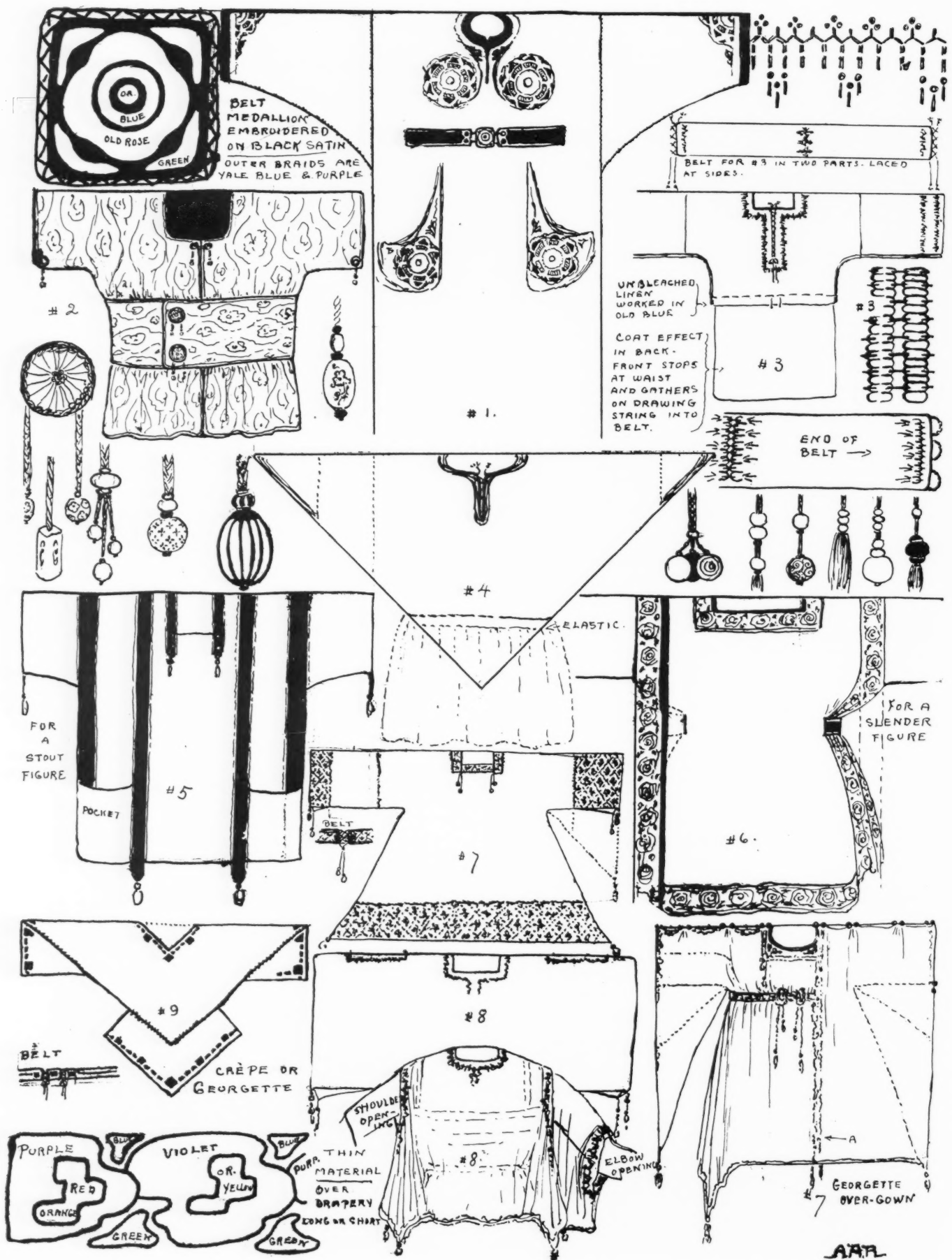
No. 5

smock pattern; in this instance the front is short, gathering at the waist with drawing string. This is worn with the belt shown in the cut and in illustration No. 6. The belt is in two sections, lacing at the sides. The color scheme is unbleached linen and old blue embroidery. The neck opening is also laced through eyelets made on the edge in blue.

Illustration No. 7 and cut No. 2 show another successful combination of "odds and ends." In this case the "piece de resistance" was a dinner jacket of old rose brocaded in gold which was out of style and seemed to be too hopelessly small to use. The waist was cut below the bust, and a band which had been at the bottom was faggotted between as a belt, first gathering top and bottom of the waist to fit the belt size. The faggotting and braids were of old gold silk,



No. 7





No. 1



No. 2



No. 4

the buttons of gold tissue were buttonholed on edge with same. A faded satin skirt and some new Georgette crepe were dyed with Sunset dye to match the old rose and a most attractive new gown resulted.

In illustration No. 8 we find an adaptation of the same pattern to a heavier material, in this instance a rich deep green velveteen. A skirt can be made of two straight breadths gathered on to an elastic band, but can be cut any desired pattern. The decorative bands connecting the strips of velveteen are crocheted of fine wool, the buttonholing and fan stitch in peacock blue. The bands have the effect of Roman stripes. In this gown the colors used are

peacock blue, purple, red orange, peacock green, olive brown in the order as given, the olive brown forming the center stripe. The neck is finished with the blue purple and red orange. With new materials this gown can be made for ten or fifteen dollars, according to size, and certainly could not be bought under forty or fifty dollars.

Illustration No. 10 shows the jacket of a street suit made still in this pattern with slight variations. The material is a grey brown corduroy embroidered in tan and peacock green worsted, the neck and wrist bands and belt being



No. 6



No. 10

crocheted of the green. The buttons are made of the worsted over lingerie buttons and the buttonholes are made on the edge also of the worsted. Two buttons and loops are used at the sides where the extra width is folded under in an open inverted box pleat at the waist line. The goods are slanted smaller toward the wrists on the under seam.

Illustration No. 10 and cuts Nos. 4 and 9 show still another method of using this pattern, the goods being a square folded diagonally instead of straight, the points on the arms are turned up as cuffs, and an elastic keeps the waist line. There is absolutely no cutting on the under arm, the neck being the only part cut out. In this illustration the waist is of thin grey material and the border in couching of orange and black with green dots in the center line. Lacings are used to close the openings. A tunic effect below the waist can be added. In cut No. 9 the sleeves are lengthened by adding triangles of cloth.

Cuts Nos. 7 and 8 show some of the methods of cutting the folded goods, especially appropriate for light materials like Georgette crepe, for over waists or gowns. When the material is cut diagonally from the lower corners, as shown, the effect is a very attractive cascading at the side. When thin goods of silk or rich material are used, the silk or jewelled tassels make a most desirable finish.

With this sheet of suggestions one can continue to elaborate and make an almost endless variety of attractive garments. All that is needed is a little imagination and ingenuity; technical skill is not of so much importance, though of course, if one loves the work, still more beautiful things can be elaborated by using other embroidery stitches, drawn work or other methods of decoration.

Remember always in designing that longitudinal lines

give breadth, vertical lines make the figure look more slender as in cuts Nos. 5 and 6.

Tassels can be made of floss, also beads of all sizes and shapes, as suggested in the illustrations.



FRUIT BOWL (Page 181)

Mabel C. Dibble

FIRST FIRE—Outline whole design in black, fill in bands with gold and if desired use a gold dotted background in the spaces marked A.

Second fire—Retouch outlines and gold and fill in all the flower and fruit forms with multi-colored enamels. Starting at the left of the design the acorns are in brown, the grapes are in two tones of lilac or purple, the three small berries are brilliant red, the hazel nuts are in two tones of brown, the dogwood flowers are in white enamel which has been slightly colored with green. The centers of these flowers are green enamel, the berry forms next to them are bright red with brown tips and the large flower form next to them is in brown with orange center petals. The pomegranates are in two tones of blue with white spots in their centers and the flower forms next to them are in bright yellow and orange. The leaves are all in cool and warm greens.

The small groups of fruit which repeat in the borders which have the dotted gold background are of purple grapes, orange colored fruit forms and green leaves.

This whole design may be put in with flat tones or it may be built up of graded ones.

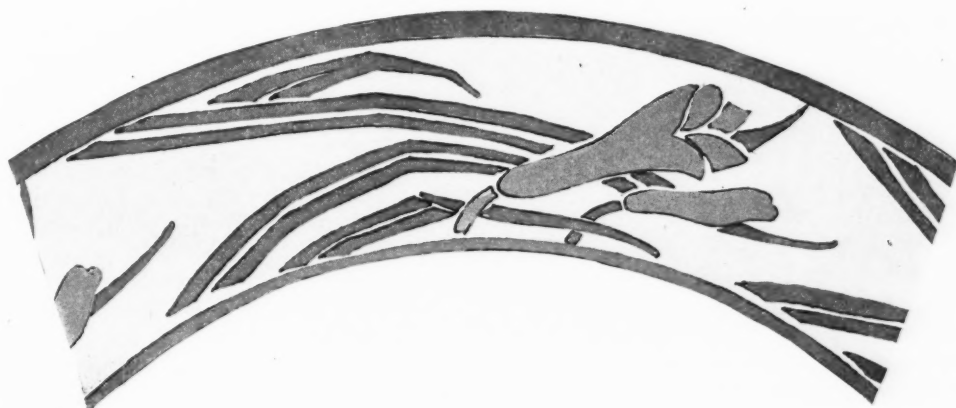


FREESIA DESIGN FOR SMALL PLATE—CLARA CONNOR

(Treatment page 193)



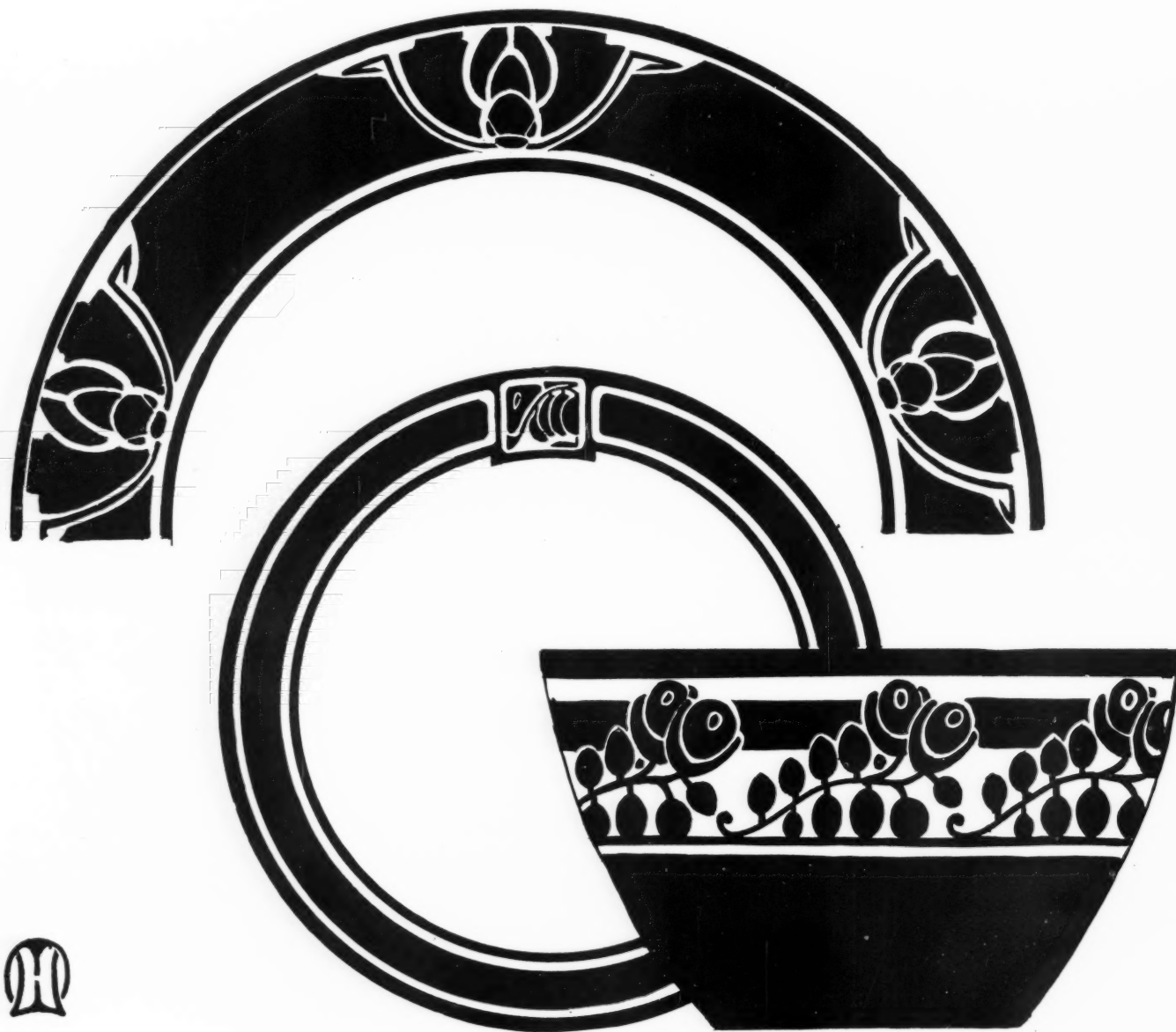
FREESIA DESIGN FOR PLATE—CLARA CONNOR



FIRST fire—Draw or trace the design on the china. Dust on all the leaves and bands with one part Water Lily Green and two parts Glaze for Green.

Second fire—Dust the whole plate with Glaze for Green and clean out flower form. Dust these with Yellow for Dusting

Full size section at left



ACID ETCHING DESIGN--W. K. TITZE

BEGINNERS' CORNER

WALTER K. TITZE - - - - Assistant Editor

ACID ETCHING

W. K. Titze

ACID ETCHING on china is not as difficult as it appears. There are only two points to remember: Be careful and work slowly. I would suggest to beginners to select a plate or a flat dish of some kind for their first piece. Be sure you use German or Nippon china, as French and other hard glazes require an experienced worker in this field.

Select a simple design. The moth plate illustrated would not be difficult. After you have traced on your design and are satisfied that it is on even, correctly spaced, &c., take a small amount of asphaltum, which is acid proof, and thin it with turpentine as you would enamels. Asphaltum will

get gummy and sticky and of course hard to work with, but a small amount taken from the can at a time and mixed with turpentine will cause no trouble. Remember to cover with it only the parts which you do not want to be affected by the acid. In the illustration, I have made in black all the parts which should be covered with asphaltum. Now here is where your trouble might begin, but if you follow my treatment carefully I am sure you will have little cause to worry.

All edges must be covered very carefully and must appear almost black. This is also important with entire design, but most care must be taken in applying asphaltum to edges of design. After having applied the asphaltum to the design and being sure that you have it thick and edges well covered, cover the entire center of plate and back, applying it heavy, or, if it is a dish, cover all the parts which are not to be eaten by acid. Allow the piece to stand several days, until you are sure it is absolutely dry, and do not by any means put it in the oven to hurry the drying, as the result would be that the asphaltum would run or melt.

We now prepare a swab made by taking a good size piece of cotton and placing it on an old brush handle or stick. The acid used is the hydrofluoric acid, one of the strongest acids, and care must be taken not to breath its fumes. Use rubber gloves and by no means use it in a closed room. It is well to apply it outdoors, or at least by an open window. This acid is purchased in wax bottles. Dip the swab into the acid and apply to plate or dish by turning swab around and around. When you have covered all parts to be etched, allow to stand a few minutes, then apply the second time. You can tell the depth of etching by using a darning needle or pin. When you are satisfied that you have etched enough, place the china under running water until all traces of acid have been removed. Then with turpentine, a stiff brush and strength, rub off the asphaltum. Fire the dish before applying gold or colors, so as to remove all traces of asphaltum.

MOTH DESIGN

After plate has been etched, cover all etched parts with Green Gold, all glazed surface in band only with Light Green Lustre.

SMALL PLATE

All etched surface in band in white gold. Bands of border are Russian Green (light).

Rose Motif—Leaves in Russian Green (heavy). Rose in Cameo.

BOWL

Entire bowl to be covered with gold, either Roman or Red Bronze. I am very fond of Red Bronze Gold and a piece covered with it always brings praise.

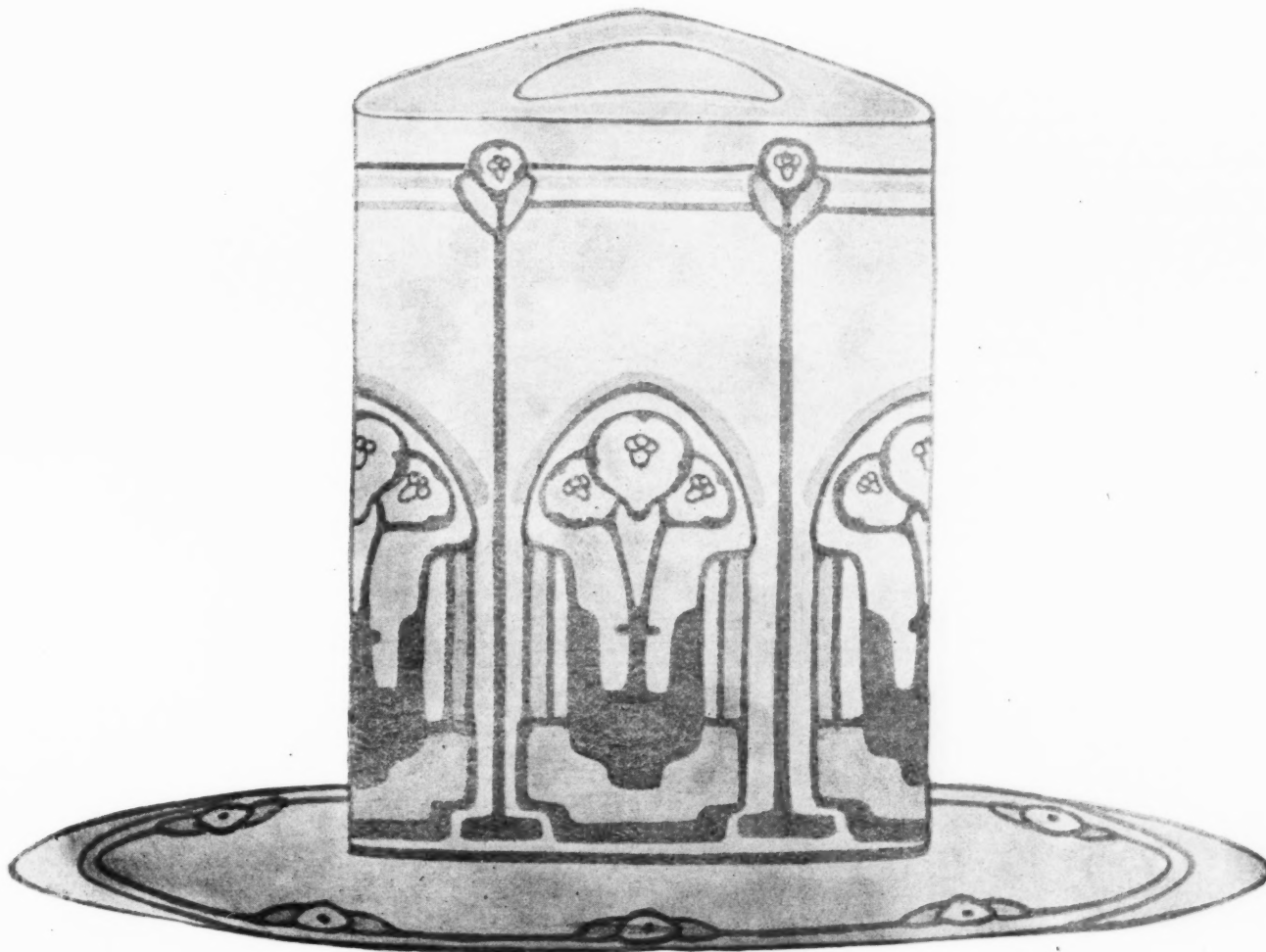


MARMALADE JAR

Caroline H. Riehl

TO be dusted with K. E. Cherry's dusting colors. Ink design carefully, then oil and dust dark parts with Dark Blue for Dusting. Clean well and fire. Oil lighter parts and dust with Florentine Green after letting the oil dry. Fire.

Third fire—Oil jar and plate all over and dust with 3 Glaze for Green and 1 part Glaze for Blue.



MARMALADE JAR—CAROLINE H. RIEHL

ANSWERS TO CORRESPONDENCE

F. W. D.—What are the best makes of lustres?

How is the Haeger pottery fired, is it a soft ware?

I have some Rookwood ware which I would like to decorate with enamels. Can this be done and with what kind of firing?

All lustres are about the same in quality and all dealers in china materials handle lustres.

The Haeger ware takes soft enamels best. Fire it as you would Belleek, a good slow fire.

Have never heard of anybody trying to decorate the Rookwood pottery. Would suggest however, that you treat it the same as the Haeger ware. Always remember to work carefully as only one fire should be given. Be careful of stilt marks.

J. H. P.—I have a toast cup lined with gold. The gold peels off. Can I patch the places and fire again, or should all the gold be taken off?

Can wood or denatured alcohol be used instead of grain in china and lustre painting, washing brushes, etc.

Rub off all gold possible, then apply a good coat of fresh gold all over inside.

Denatured alcohol will work as satisfactorily as grain.

G. A. S.—I have dozens of slabs with scraps of gold. Can this gold be refined and where?

Place the slabs in a dish large enough to hold them and filled with enough clear turpentine to cover them. Allow to soak until the gold has settled on bottom. Carefully drain off the turpentine. Do not attempt to use this for finish gold, it should be used only for first coatings.

J. R. B.—Please give me information on painting designs on Georgette crepe, kind of paints, how mixed, etc.

In painting Georgette crepe or similar materials, I would suggest the following: Upon a drawing board place a large white blotter. If material is transparent draw design on blotter; if not transparent you will have to sketch design on material, after you have stretched it tightly over blotter, pinning it to board. Thin oil paints with gasoline and proceed to paint. A little experience will enable you to tell correct amount of gasoline to use. When soiled clean with "Lux."

F. H.—Would you tell me if mat colors can be put on without dust-

ing them. If you have to dust mat colors, how do you do it?

Where can I get a chocolate set and tray, also cups and saucers, like the design of Ethel M. Byfield in May, 1919, *Keramic Studio*? I cannot find them in the East, would like them in Belleek.

Matt color is not satisfactory unless dusted on. Use English Grounding Oil; apply to china thinly and with a clean silk, pad. Do not pad in one place, but move over entire surface. Keep changing pad until it will not pick up any oil. Allow to stand but a short while and dust on Matt color. If not even first fire, repeat same process.

If you have tried all the large concerns advertising in *Keramic Studio*, who sell china and cannot locate the set you desire, I am afraid the only place would be some studio, teacher or pupil who might have purchased such a set when china was plentiful.

G. A.—Can mat and glazed colors be mixed together and then dusted or painted on. Would this give a semi-glaze? I once saw a piece done in chocolate brown which I thought beautiful; it seemed to have a sort of waxy look dully glazed. I asked the lady about it and she asked me if I ever ground my colors in alcohol several times, grinding and letting it dry each time, then grinding again. Would that have any effect on the glazing when fired?

Do you know of any book on enamels, one that tells something about mixing them with colors?

I am afraid you might have trouble in mixing mat and glaze colors together, but as new effects are created each day, you might try it. Perhaps mat color fired with glaze color over it would give the effect you desire. The best way might be to fire your mat color harder. A mat color fired extremely hard will come out with a semi-glaze. You might also experiment with alcohol. All well prepared china colors are ground in acetone or alcohol, it makes them much smoother. The finer ground and the smoother your mat colors are, the better chance there is that they will come out with a semi-glaze, provided you fire them very hard.

Back numbers of *Keramic Studio* and *Class Room* No. 4, a *Keramic Studio* publication, have many articles on enamels. The idea of mixing colors with white enamel or colored enamels is an old one and unsatisfactory. It takes more time in experiments than one can give, tests must be made, as some colors do not mix well with enamels and often a "just right" shade in mixing comes from the kiln an altogether "wrong" shade. Stick to the ready mixed enamels, there are plenty of makes on the market and an endless variety of colors.

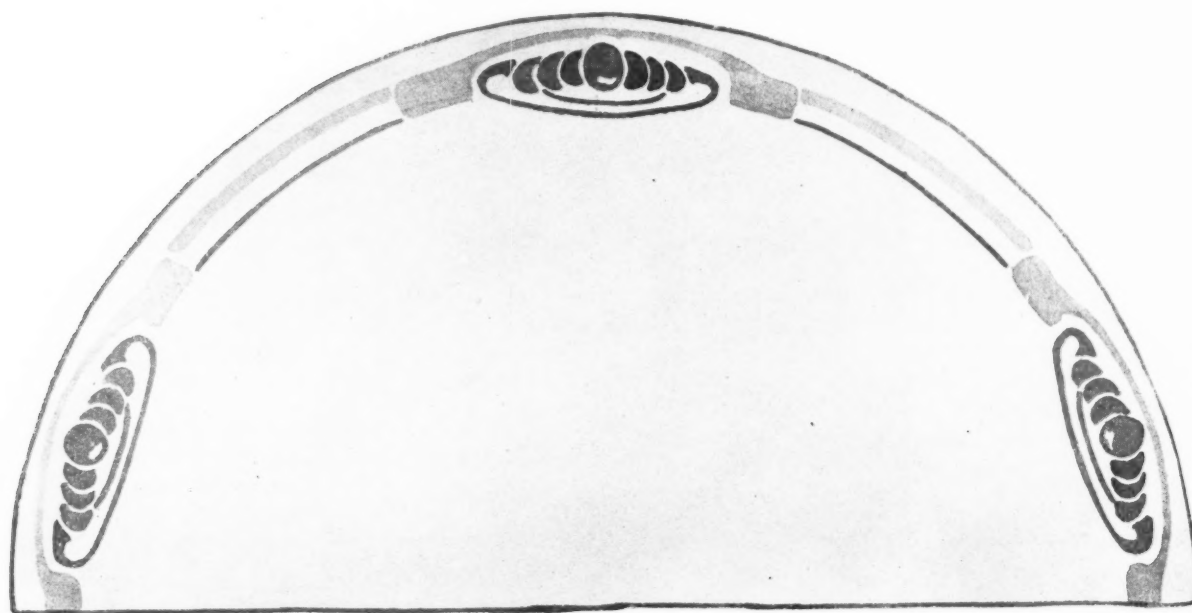
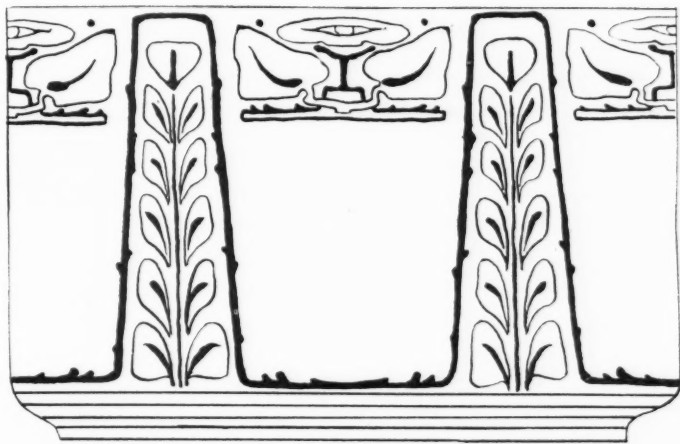


PLATE DESIGN FOR GOLD AND COLOR—CAROLINE H. RIEHL

Oil and dust light places with Glaze for Green or Water Blue as desired. Then paint in lines and berries with Green Gold and fire. Second fire—Go over gold and touch up color if needed.



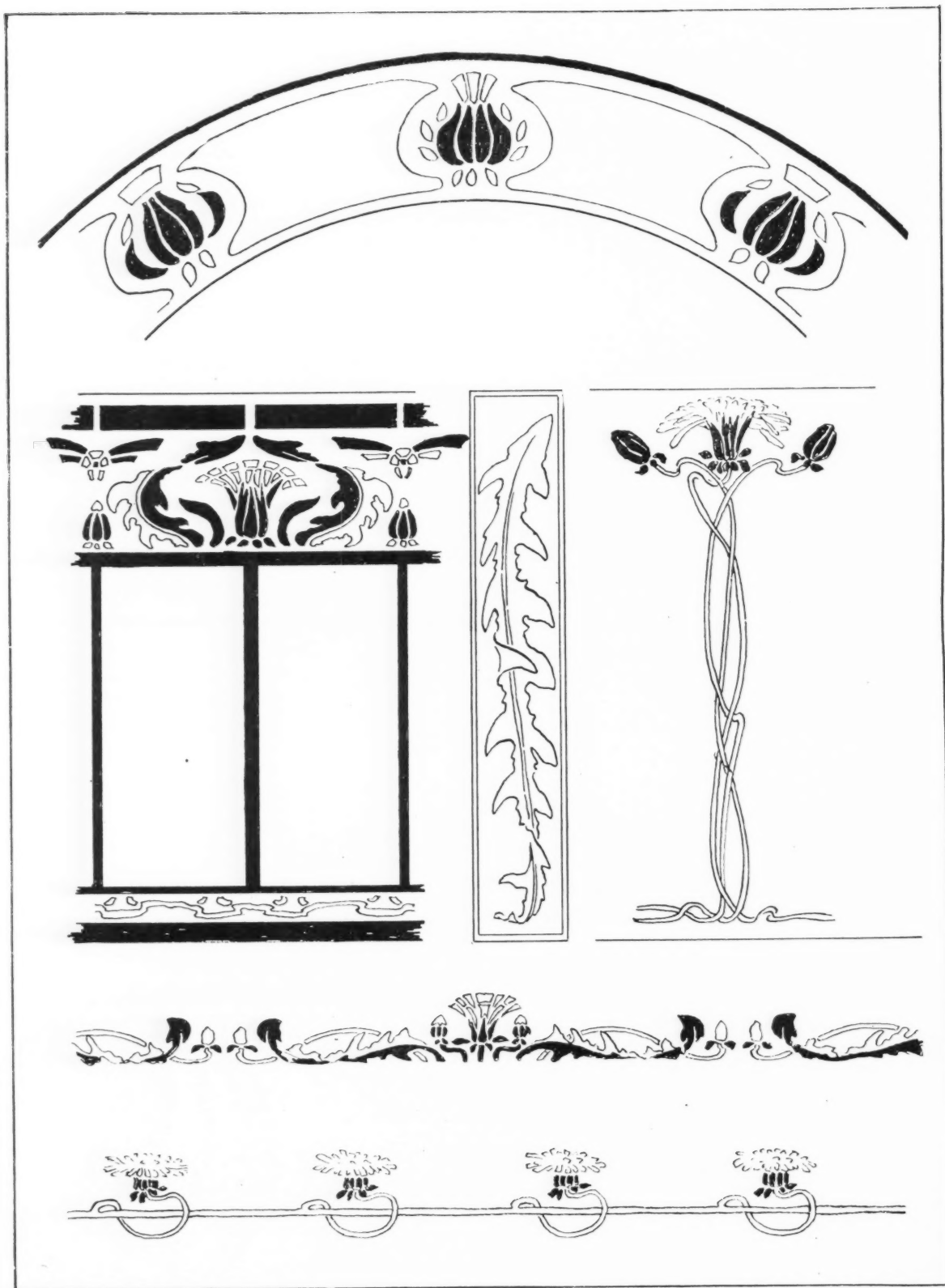
BOWL—VERA STONE

Lines, rim and dots in Gold. Stems and mid ribs of leaves in Black. Leaves in Apple Green. Flowers in Purple. Center spot in flowers and center of medallion Red Orange.



SATSUMA BOWL IN ENAMELS—IDA NOWELS COCHRAN

Outline in Black, fire. Enamels used: Corn Yellow, Sky Blue, Antique Blue, Apple Green and Copenhagen Green.



DESIGNS FROM THE DANDELION

Keramic Studio

A MAGAZINE FOR THE STUDENT OF DESIGN, CHINA PAINTER AND POTTER

Index—Volume Twenty-one—May 1919, to April 1920, Inclusive

KERAMIC STUDIO PUBLISHING CO., SYRACUSE, N. Y.

CONVENTIONAL

MAY 1919		Page	NOVEMBER 1919		Page
Designs for Little Things.....	Lola A. St. John.....	3	Peacock Designs.....	Albert W. Heckman.....	100-102
Belleek Jardiniere, Bird Motif.....	Leah Rodman Tubby.....	7	Mexican Majolica Designs.....	Albert W. Heckman.....	102
Belleek Tea Set.....	W. K. Titze.....	9	Details of Moresque Pottery.....	Albert W. Heckman.....	103-104
Sugar Bowl.....	Venita Johnson.....	10	Mountain Ash Motifs.....	Albert W. Heckman.....	105
Border Motifs, Morning Glory.....	Madge L. Gibbons.....	12	Bowls and Plates, Floral Motif.....	Albert W. Heckman.....	107
Motifs from the Hedge Bindweed.....	M. A. Yeich.....	13	Coptic Motifs, Box Designs.....	Albert W. Heckman.....	108-109
Round Tea Tile.....	Eleanor Stewart.....	14	Tile Designs.....	Albert W. Heckman.....	110
Plate Design.....	Ida C. Failing.....	16	Water Bird Design.....	Albert W. Heckman.....	115
Section of Service Plate.....	Mrs. F. H. Hanneman.....	17	Floral Motif for Bowl.....	Albert W. Heckman.....	116
JUNE 1919			DECEMBER 1919		
Punch Cup in Glass.....		26	Plate and Jar.....	Albert W. Heckman.....	123
Delft Motif.....	Esther A. Coster.....	26	Plate Designs.....	Mrs. F. H. Hanneman.....	124
Designs in Glass.....	Vera Stone.....	27	Satsuma Bowl.....	Helen Carey.....	128
Belleek Bowl.....	Elise Tally Hall.....	29	Plate Borders adapted from Pre-		
Bowl, Tulip Motif.....	Leah Rodman Tubby.....	30	Historic Pottery.....	Mary A. Thompson.....	129
Borders, Acorn Motif.....	M. A. Yeich.....	31	Individual China Set.....	Alice B. Sharrard.....	130
Panel for Tall Cylinder Vase.....	Anna Mosle.....	31	Tile for Book end, Bird Motif.....	Henrietta B. Paist.....	132
Bowl.....	M. A. Yeich.....	32	Animal Units of Design for Chil-		
Bowl Designs.....	Vera Stone.....	35	dren's Sets.....	Henrietta B. Paist.....	133
JULY-AUGUST 1919			Enamel Plate.....	Vera Stone.....	134
Butterfly Plate.....	Henrietta B. Paist.....	39	Vase.....	Vera Stone.....	135
Little Things to Make.....	Lola A. St. John.....	41	Satsuma Bowl.....	W. K. Titze.....	136
Flat Satsuma Bon Bon Dish.....	Anna Mosle.....	42	Child's Plate.....	Alice B. Sharrard.....	137
Landscape Borders.....	Essie Foley.....	44-46	JANUARY 1920		
Bowl Design and Service Plate.....	W. K. Titze.....	48	Fruit Plate.....	Helen V. Carey.....	144
Bon Bon Box.....	Elise Tally Hall.....	49	Punch Bowl Design.....	Henrietta B. Paist.....	149-150
Sugar and Creamer.....	Essie Foley.....	50	Honey Cup and Vase.....	Mrs. F. H. Hanneman.....	151
Design for Match Holder, etc.....	Howard M. Baird.....	50	Jar with Birds.....	Essie Foley.....	152
Plate Borders.....	Mrs. F. H. Hanneman.....	50	Breakfast and Chocolate Sets.....	Leah Rodman Tubby.....	154-155
Plate Design.....	Vera Stone.....	51	Japanese Garden Motif.....	Leah Rodman Tubby.....	154
Satsuma Bon Bon Box.....	Mrs. F. H. Hanneman.....	53	Lustre Plate.....	W. K. Titze.....	156
Cup and Saucer.....	Hill Carter Lucas.....	54	FEBRUARY 1920		
Service Plate.....	Eleanor Stewart.....	55	Plate, Cup and Saucer.....		167
Enamel Bird Vase.....	Helen Carey.....	56	Bowl.....	Alice B. Sharrard.....	174
Plate Design.....	Marie Loomis.....	57	Plates.....	Mrs. F. H. Hanneman.....	174-175
Bowl Design.....	Mary L. Brigham.....	57	Honey Jar.....	Mary Comly.....	176
SEPTEMBER 1919			Design for Glass.....		177
The Rose as a Motif.....	Albert W. Heckman.....	61-64	Vase.....	Helen Carey.....	177
Vase, Bowl and Bon Bon Box.....	Albert W. Heckman.....	65	Vase, Dogwood Blossom.....	G. Wilkinson.....	177
Cup and Saucer.....	N. Norfleet.....	70	MARCH 1920		
Plate and Bowl.....	N. Norfleet.....	71	Design for Pillow Cover.....	Albert W. Heckman.....	180
Groups of Plates.....	M. Hawkins.....	72-73	Fruit Bowl.....	Mabel C. Dibble.....	181
Calla Lily Plate.....	Helen L. Wallace.....	74	Tiles, Animal Motifs.....	Belle Boas.....	182-185
Tea Pot, Vase and Bowls.....	Nellie Hagan.....	75	Design for Sandwich Tray.....	M. Mathewson.....	187
Plate and Bowl.....	Mrs. L. D. Sinclair.....	76	Freesia Design for Plates.....	Clara Conner.....	192-193
OCTOBER 1919			Marmalade Jar.....	Caroline H. Riehl.....	195
Birds as Motifs in Design.....	Albert W. Heckman.....	80-82	Plate Design.....	Caroline H. Riehl.....	196
Blue Bird Lunch Set.....	Albert W. Heckman.....	83	Bowl.....	Vera Stone.....	197
Butterflies and Flower Designs.....			Satsuma Bowl in Enamels.....	Ida N. Cochran.....	197
For Tile.....	Henrietta B. Paist.....	87	Designs from the Dandelion.....		198
Trumpet Vine Design for Vase.....	Syvilla Fister.....	88	APRIL 1920		
Service Plates.....	Eleanor Stewart.....	89	Applications for Dream Boat paint-		
Motif for Bowl and Dinner Set.....	Mary L. Brigham.....	90	ing.....	Albert W. Heckman.....	201-203
Basket Plate.....	Mrs. F. H. Hanneman.....	91	Cup and Saucer, Bowl, Plate and		
Bowl.....	Winifred E. Wing.....	91	Salt Shaker.....	Francis Day.....	204-205, 216
Plate Borders and Bon Bon Boxes.....	W. K. Titze.....	92	Wafer Box.....	Mrs. A. A. Frazee.....	210-211
Vase and China Set for Invalid.....	Essie Foley.....	93	Service Plate in Gold.....	W. K. Titze.....	215
Decoration of Crockery Ware.....	Laura P. Harmon.....	94	Plates.....	Raymond Linson.....	216-217
Bon Bon Box.....	Elise Tally Hall.....	95	Designs from Rose Haw.....	Vera Stone.....	218
Bowl.....	Charlotte Kroll.....	97			

KERAMIC STUDIO—Index

NATURALISTIC AND SEMI-NATURALISTIC

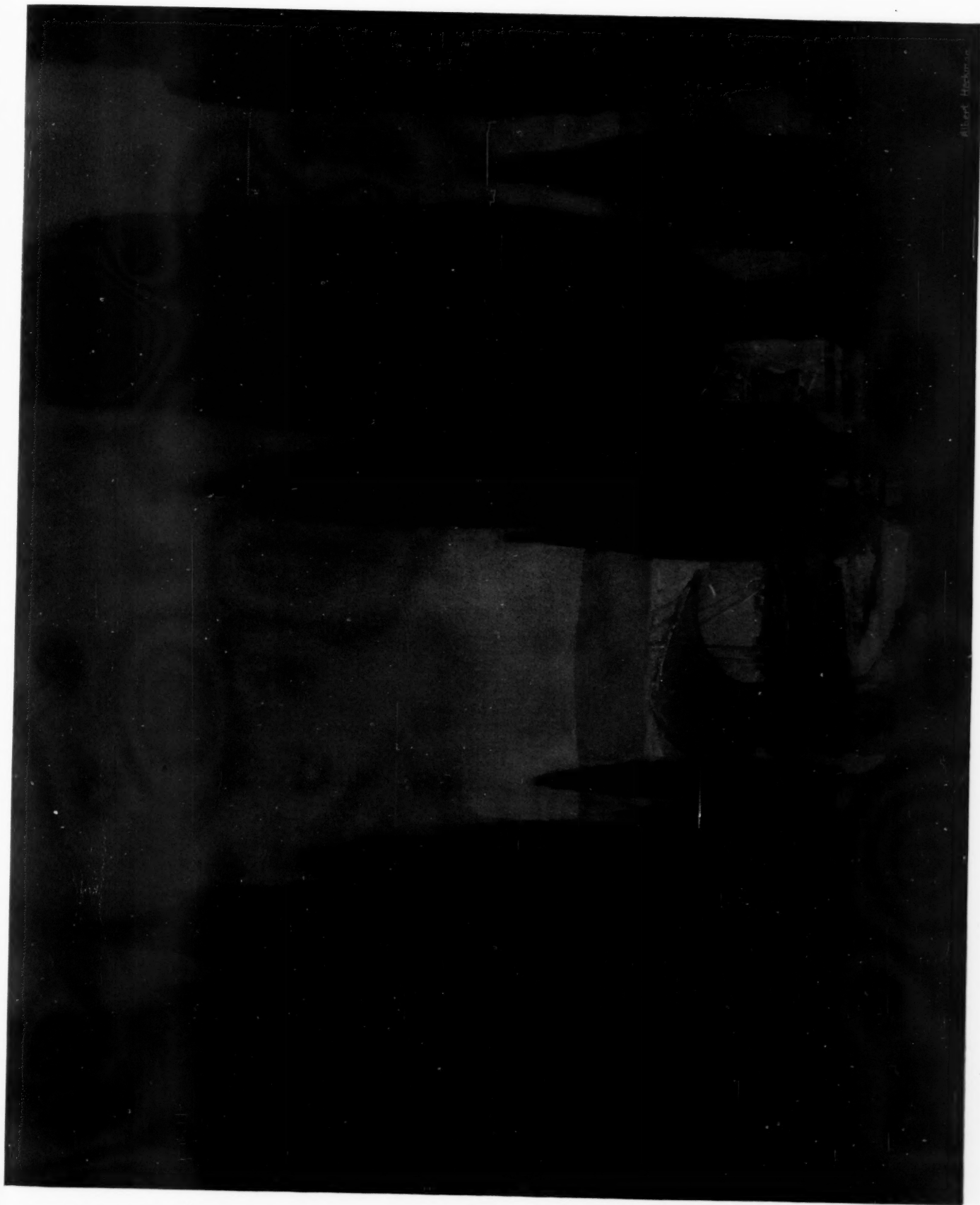
MAY 1919		Page	NOVEMBER 1919		Page
Chocolate Set.....	Ethel M. Byfield.....	8	Wild Geranium.....	Albert W. Heckman.....	111
Plate Designs.....	Mrs. F. H. Hanneman.....	10	Flower Drawing.....	Albert W. Heckman.....	112-114
Thistle and Poppy Studies.....	Henrietta B. Paist.....	11			
Catalpa.....	A. L. Beverly.....	15			
JUNE 1919			Thimbleberry.....	Margaret H. Watkeys.....	131
Plate, Grapes.....	W. K. Titze.....	32			
Mountain Ash Berry.....	Henrietta B. Paist.....	34			
Locust Pods and Branch.....	Henrietta B. Paist.....	34			
Plate Borders.....	Helen Carey.....	36			
Apple Bowl Border.....	Doris Dawn Mills.....	36			
JULY-AUGUST 1919					
Suggestions for drawing the					
Columbine.....	Henrietta B. Paist.....	38			
Trumpet Vine.....	Lucy W. Sharp.....	40			
Service Plate.....	W. K. Titze.....	48			
Flower Studies.....	E. N. Harlow.....	52			
SEPTEMBER 1919					
Columbine Motifs.....	Henrietta B. Paist.....	60			

MISCELLANEOUS

MAY 1919		Page	NOVEMBER 1919		Page
The Orderly Arrangement of an			Persian Pottery.....	Metropolitan Museum.....	106
Idea.....	Henrietta B. Paist.....	1, 14	Free Brush Work in Persian		
Japanese Tea Jars, Suggestions			Pottery Designs.....	Albert W. Heckman.....	106-117
for Potters.....	From Metropolitan Museum.....	2	Persian Bowl.....	Metropolitan Museum.....	116
Italian Network, 17th and 18th					
Centuries.....	Adelaide A. Robineau.....	4-5			
Diaper Patterns for Ceramic					
Decorations.....	Gertrude Armstrong.....	4-6			
Painted Sanitas for Luncheon Set.....	F. R. Weisskopf.....	8			
JUNE 1919					
The Orderly Arrangement of an					
Idea, Cont.....	Henrietta B. Paist.....	19			
Indian Basketry.....	Albert W. Heckman.....	20-25			
"Carrying On" at Colonia, N. J.....		24, 35			
Japanese Pottery Shapes.....	From Metropolitan Museum.....	28			
Embroideries as an inspiration for					
Keramic Design.....	From Metropolitan Museum.....	30-33			
Units of Design.....		36			
JULY-AUGUST 1919					
Nature and Art.....	Henrietta B. Paist.....	37-42			
Japanese Pottery Shapes.....	From Metropolitan Museum.....	40			
Minneapolis Ceramic Club Ex-					
hibit.....		43			
Italian, Spanish and Oriental Drawn					
Work.....	From Metropolitan Museum.....	47			
SEPTEMBER 1919					
Rose Beads.....	Nellie Hagan.....	64			
Keramic Art Club Exhibit of					
Hartford, Conn.....		66-67			
Designs for Sanitas Mats.....	Henrietta B. Paist.....	68-69			
OCTOBER 1919					
Exhibit of Fawcett School,					
M. M. Mason, Instructor.....		84-86			
Book Plates.....	Delia Robinson.....	96			

COLOR SUPPLEMENTS

Treatment on page			Treatment on page		
Tea Set.....	Henrietta B. Paist.....	May, 1919 17	Peacocks	Albert W. Heckman.....	Nov. 1919 101
Decorative Motifs.....	Vera Stone.....	June, 1919 29	Decorative Study for Vase.....	Mrs. W. P. Kelley.....	Dec. 1919
Bird Design for Vase.....	Mrs. W. P. Kelley.....	July-August, 1919 56	Box Covers.....	Albert W. Heckman.....	Jan. 1920
Breakfast Set.....	Albert W. Heckman.....	Sept., 1919 61	A Bowl of Narcissus.....	Alice W. Donaldson.....	Feb. 1920
Persian Bowl and Plate.....	Mrs. Marie Loomis.....	Oct. 1919 88	Tile Designs, Wild Animal Motifs.....	Belle Boas.....	March, 1920
			The Dream Boat.....	Albert W. Heckman.....	Apr. 1920



APRIL 1920
KERAMIC STUDIO

THE DREAM BOAT—ALBERT W. HECKMAN

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